

The Florida State University College of Music

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SPECIAL THANKS

The Festival of New Music would like to extend special thanks to the following for their support:

Rod Gorby, Wendy Smith, Kim Shively, Erin Schultz
Mike Shapiro, Nick Smith, Tom Hunter, Heather Mayo
and the College of Music Recital Hall Staff

With a long-standing reputation as one of the premiere music institutions in the nation, the College of Music is a vital component of The Florida State University community, offering a comprehensive program of instruction and serving as a center of excellence for the cultural development of the state.

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THE
FLORIDA STATE
UNIVERSITY

The Sixteenth Biennial Festival of New Music

January 31 - February 2, 2013

Leo Welch, Administrative Advisor

Evan Jones, Chair of Festival Committee

Rod Gorby, Festival Assistant

Committee for the Festival of New Music

Evan Jones, Michael Buchler, Clifton Callender

David Kalhous, Ladislav Kubík, Ben Sung, Mark Wingate

The Residency of Zhou Long is provided by the
Wiley and Lucilla Housewright Eminent Scholar Chair in Music.

Additional funding for the Sixteenth Biennial
Festival of New Music provided by
The Florida State University College of Music

Schedule of Events

*Advisory: Concert V features profane language that some listeners may find offensive.
All concerts feature original musical content that some listeners may find intensely compelling.*

Wednesday, January 30, 2013

7:00 P.M. - 10:00 P.M. **Opera presentation with Zhou Long:**
Longmire Recital Hall ***Madame White Snake*** (Winner, 2011 Pulitzer Prize)

Thursday, January 31, 2013

1:00 P.M. - 4:00 P.M. **Registration**
KMU Lounge

7:00 P.M. - 8:00 P.M. **Registration**
Opperman Music Hall
(Lobby)

7:00 P.M. **Pre-Concert Lecture: Zhou Long, speaker**
Lindsay Recital Hall

8:00 P.M. **Opening Concert (I)**
Opperman Music Hall

improviser, accordionist, ukulele-ist, and dixieland trumpet player. He recently began his doctoral studies at Indiana University (Bloomington). He received his MM from Bowling Green State University in Ohio and his BM from Brigham Young University. His current projects include an orchestral work for the Omaha Symphony commissioned by the Barlow Endowment.

Dmitri Tymoczko is a composer and music theorist teaching at Princeton University. His book *A Geometry of Music* is available from Oxford University Press, and his CD *Beat Therapy* is available from Bridge Records; a second CD, *Another Fantastic Voyage*, is due out from Bridge in early 2013. The author of the first music-theory article ever published by *Science* magazine, he has received awards from the Guggenheim foundation, the Radcliffe Institute for Advanced Study, the American Academy of Arts and Letters, the Society for Industrial and Applied Mathematics, and other organizations. His music has been performed and by the Amernet Quartet, the Brentano Quartet, the Pacifica Quartet, Ursula Oppens, the Network for New Music, Newspeak, the Synergy Vocal Ensemble, the Gregg Smith Singers, the Janus Trio, the Cleveland Contemporary Youth Orchestra, the San Francisco Contemporary Players, and others.

Roger Zare has been praised for his “enviable grasp of orchestration” (*New York Times*) and for writing music with “formal clarity and an alluringly mercurial surface.” His works have been performed by the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Omaha Symphony, the Aspen Music Festival Contemporary Ensemble, and the Sioux City Symphony. Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, the 2008 American Composers Orchestra Underwood Commission, and a Charles Ives Scholarship from the American Academy of Arts and Letters. He has been composer in residence at the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the SONAR new music ensemble. Zare holds a Doctorate from the University of Michigan. He also holds degrees from the Peabody Conservatory (MM) and the University of Southern California (BM), where his teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.

premiered by Alarm Will Sound. She has also won national commissioning competitions, including the BMI Foundation's Women's Music Commission and the Flute/Cello Commissioning Circle. Her studies include: D.M.A. in Composition at University of Maryland, College Park; M.Mus. in Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and B.A. at Goucher College. Ms. Srinivasan is currently an Assistant Professor of Music at Lawrence University in Wisconsin. More details at www.twocomposers.org.

Ingrid Stölzel has been described "as a composer of considerable gifts" and "musically confident and bold" by NPR's classical music critic Tom Manoff. She is the winner of the 2010 NewMusic@ECU Festival Orchestra Composition Competition, the 2009 Cheryl A. Spector Composition Prize, the 2006 PatsyLu Composition Prize and a finalist of the International Music Prize for Excellence in Composition 2011. Stölzel is a frequent guest composer and her music has been heard at numerous music festivals and conferences including the Beijing Modern Music Festival, Festival of New American Music, Aries Composers Festival, International Conference on Contemporary Music, SoundOn Festival of Modern Music, and Oregon Bach Festivals, among others. Stölzel received the Doctor of Music in Composition from the University of Missouri Conservatory of Music and Dance in Kansas City and the Master of Music in Composition from the Hartt School of Music in Hartford, Connecticut. She teaches at Park University and works with the Youth Symphony of Kansas City and newEar contemporary chamber ensemble.

Benjamin Taylor's music has been performed at major music festivals in the United States and abroad, including the Society of Electroacoustic Music in the United States National Conference, Society of Composers National Conference, International Society of Bassists Conference, International Double Reed Society Conference, Noisefloor Festival, Electronic Music Midwest, and international jazz festivals in Edinburgh, Wigan, Marlborough and Birmingham. Recently named winner of a 2011 Barlow Endowment Commission, Mr. Taylor's prizes and honors include a 2011 BMI Student Composers Award, a 2011 ASCAP Young Jazz Composer Award, First Place Winner of the 2008 SCI/ASCAP Student Composition Competition (Region VII), and First Place Winner of the 2008 International Society of Bassists' Composition Competition (media division). Benjamin Taylor is a composer,

Friday, February 1, 2013

9:30 A.M. - 10:00 A.M.

Opperman Music Hall
(Lobby)

Registration

10:10 A.M.

Opperman Music Hall

Chamber Concert (IIa)

11:15 A.M.

Opperman Music Hall

Chamber Concert (IIb)

2:00 P.M.

Opperman Music Hall

New Music Ensemble Concert (III)

8:00 P.M.

Opperman Music Hall

Chamber Concert (IV)

Saturday, February 2, 2013

2:00 P.M.

Opperman Music Hall

Electro-Acoustic Concert (V)

Advisory: This concert features profane language that some listeners may find offensive.

7:00 P.M.

Westcott 060

Pre-Concert Lecture: Zhou Long, speaker

8:00 P.M.

Ruby Diamond Concert Hall

University Symphony and Wind Orchestras Concert (VI)

Opening Concert (I)

Thursday, January 31, 2013, 8:00 P.M.
Opperman Music Hall

Over-Saxed John Eaton

- I. Coming Together
- II. Cantilena
- III. "Bird" Songs
- IV. The End of It!

FSU Graduate Saxophone Quartet: meridian[experiment]

Cole Belt, soprano; Bryan McNamara, alto
Scotty Phillips, tenor; Greg Lauer, baritone

Vynes Robert Morris

Eva Amsler, flute
Read Gainsford, piano

Time Served David Lipten

Ben Sung, violin
Justin Hoke, guitar

The Conjecture Timothy Edwards

Trio Solis
Corinne Stillwell, violin; Greg Sauer, cello
Read Gainsford, piano

—INTERMISSION—

Robert Morris is Professor of Composition and affiliate member of the Theory and Musicology departments at the Eastman School of Music. He has composed over 140 works including computer and improvisational music. Morris is the recipient of grants from the National Endowment for the Arts, the A. Whitney Griswold Foundation, the American Music Center, the Hanson Institute of American Music, and the American Council of Learned Societies. Morris's music is recorded on CRI, New World, Music Gallery Editions, Neuma, Music and Arts, Fanfare, Centaur, Open Space, Innova, Yank Gulch, Albany, and Attacca. Morris has written many articles and reviews contributing to theories of musical analysis and aesthetics, compositional design, electronic and computer music, and Indian music. He is currently co-editor of *Perspectives of New Music*. His recent book, *The Whistling Blackbird: Essays and Talks on New Music* (2010) is published by The University of Rochester Press.

Steven Snethkamp is an award-winning composer whose music has been performed across the United States and in Europe. His compositions are wide ranging, including works for orchestra, wind symphony, chorus, various chamber ensembles, and soloists. Recent performances include groups such as the Third Angle Ensemble, Indiana University Concert Orchestra, and the Fifth Floor Collective. In addition to acoustic music, he regularly works with electronic music, as well as video. His computer music has been programmed at SEAMUS, ICMC, Electronic Music Midwest, and Electronic Music from the Big 10. In 2012, his music was also presented at the Studio 300 Festival, the Barcelona Museum of Contemporary Art, and the Chicago Cultural Center. Steven has worked as an Associate Instructor for the composition department at the Indiana University Jacobs School of Music, where he taught counterpoint and composition. He holds degrees from the University of Colorado at Boulder (BM) and Indiana University (MM), where he is also pursuing a Doctor of Music degree in composition.

Asha Srinivasan draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various national and international venues including SEAMUS, ICMC, June in Buffalo, SCI, and the National Flute Convention. Recently, she won the Ruam Samai award at the 2011 Thailand International Composition Festival for Dviraag (flute and cello) and she was selected for the 2012 Mizzou New Music Summer Festival, where Svava-lila (chamber orchestra) was

Composer and percussionist **Patrick Long** (b. 1968) is a graduate of Syracuse University (BM Composition/Percussion 1991) and the Eastman School of Music (MM 1993, DMA 1996 in composition). He has completed over 70 premiered compositions to date for a wide variety of performing forces, including solo, chamber, orchestra, choir, band and fixed media. In particular, he is known for his works that combine live performers with interactive electronics and video. He is currently an associate professor of music at Susquehanna University, where he teaches composition, theory, music history and music technology.

Composer **Justin Merritt** (b. 1975) was the youngest-ever winner of the ASCAP Foundation/Rudolph Nissim Award. He is also the winner of a host of other awards including the 2011-12 McKnight Fellowship, the Copland Award, the Minnesota Orchestra Composer Institute Prize, and the Polyphonos Prize. He received a Bachelor's degree from Trinity University and the Master's and Doctorate from Indiana University. He studied composition with Samuel Adler, Sven-David Sandstrom, Claude Baker, Timothy Kramer, Don Freund, and electronic and computer music with Jeffrey Hass. He is currently Associate Professor of Composition at St. Olaf College.

Hiroya Miura, a native of Sendai, Japan, has been active as a composer and performer in North America. Miura has composed works and installations for Speculum Musicae, New York New Music Ensemble, American Composers Orchestra, le Nouvel Ensemble Moderne, Juilliard Percussion Ensemble, Momenta Quartet, and members of Reigakusha (Japanese court music ensemble based in Tokyo), which were presented in venues and festivals such as Lincoln Center's Alice Tully Hall, Merkin Hall, Miller Theater, Annenberg Center, Smithsonian Institution's Freer Gallery, Carnegie Hall's JapanNYC Festival, Sendai Médiathèque, Tome Art Triennale (Miyagi, Japan), Vacances Percutantes (Marmande, France), Centro de Arte Pepe Espaliú (Córdoba, Spain), Centro Cultural Moca (Buenos Aires, Argentina), and Sogakudo Hall (Tokyo). As a conductor he has given a number of premieres by emerging composers, while serving as assistant conductor to George Rothman and Jeffrey Milarsky with the Columbia University Orchestra. He holds Master's and Doctoral degrees in Composition from Columbia University, and is currently Associate Professor at Bates College.

Magdalene

on the poem by Boris Pasternak

Ladislav Kubík

Phyllis Pancella, mezzo-soprano

Hui-Ting Yang, piano

Nabi

I.

II.

III. Vivace

IV.

Moon Young HA

Evan Jones, cello

Cloud Earth

Zhou Long

Sarah Jane Young, flute; Lisa Kachouee, clarinet/bass clarinet

Corinne Stillwell, violin; Greg Sauer, cello

Read Gainsford, piano; Ben Fraley, percussion

Chamber Concert (IIa)
 Friday, February 1, 2013, 10:10 A.M.
 Opperman Music Hall

Gonzo and the Velocipede Neil Anderson-Himmelspach

- I. Raoul Enjoys a Mescaline Ride
- II. Pedaling Through the Ether
- III. Gonzo and Raoul Chase the White Rabbit

Sarah Jane Young, flute
 Cole Belt, alto saxophone

Three Studies in Uneven Meters Vera Ivanova

- BartoKagel (and a little bit of Stravinsky)
- Canon à la Piazzolla (descending canon with all voices sustained)
- Scriabinesque (fleeting cycles)

Soyoung You, piano

A thing of dream and mist Christopher Chandler

Scotty Phillips, soprano saxophone

Joie sur Terre Jiří Kadeřábek

Deborah Bish, clarinet
 Pamela Ryan, viola
 David Kalhous, piano

Awards for her music include those from the Seoul International Competition for Composers in Korea, Bourges Competition in France, Pierre Schaeffer Competition in Italy, Fifth House Ensemble Competition, Look & Listen Festival Prize, Luigi Russolo Competition in Italy, Prix SCRIME in France, National Association of Composers, USA Competition, 21st Century Piano Commission Competition, Music Taipei Composition Competition in Taiwan.

Eric Lindsay's music includes various approaches to concert music, interactive electronics, sound installation and film. Eric holds composition degrees from Indiana University and USC, as well as studies at King's College in London. His work has been performed by the American Composer's orchestra, Pittsburgh Symphony Orchestra, Cabrillo Festival Orchestra, eighth blackbird, New York New Music Ensemble, Del Sol Quartet, ADORNO Ensemble, Chamber Mix, Volti, Thornton Contemporary Music Ensemble, Indiana University New Music Ensemble, and pianist Jenny Lin, among many others. He has received awards from the Finale National Competition Contest, PSO's Audience of the Future competition, Southern Indiana Wind Ensemble Composers Competition, Lake George Music Festival, ASCAP, SCI, NFM, Volti's Choral Arts Laboratory and the Thornton School of Music. He has also participated in June in Buffalo, Aspen, and ACO Underwood New Music Readings. His work is published by Peermusic Classical and qPress.

David Lipten's music has been performed by the Verdehr Trio and the Chester Quartet, among others. Both his piano work, Show of Hands, and his string quartet, Ictus, have been performed numerous times, the latter at the Portland Chamber Music Festival where it was awarded first prize in the 3rd Annual Composers Competition. His first solo CD, *Best Served Cold*, was released on Ablaze in 2012. David has been commissioned by the Fromm Foundation/Harvard and the Verdehr Trio, and received awards, fellowships and grants from the St. Paul's Chamber Music Competition, ASCAP, the ISCM, and Duke University. He has been in residence at the MacDowell and Yaddo colonies, the Aspen, Oregon-Bach and CSU Summer Arts Festivals and the June in Buffalo Composers Conference. David holds a BA degree in Piano from Hampshire College, a MA in Composition from the Copland Conservatory and a PhD in Composition from Duke University.

HyeKyung Lee received the Doctoral degree in Composition and Performance Certificate in Piano from the University of Texas at Austin, where she studied composition with Karl Korte, Donald Grantham, Dan Welcher, Stephen Montague, and Russell Pinkston, and piano with Danielle Martin. Her recent awards include the UnCaged Toy Piano Competition, Renee B. Fisher Composers Award, Athena Chamber Composition Competition, and Indianapolis Chamber Orchestra Composers Competition among others. Her music can be found on Innova, Vienna Modern Masters, MSR Classics, Aurec, Capstone, Mark Custom, New Ariel, Equilibrium recordings and SEAMUS CD Series Vol. 8. Currently she is Associate Professor of Music at Denison University, Granville, Ohio.

Elainie Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, National Foundation for the Advancement of the Arts, and others. Awards include First Prize–2012 Areon Flutes International Composition Competition, First Prize–2010 Electroacoustic Piano International Competition, Special Mention–2010 Prix Destellos, Winner–2010 Medea Electronique “Saxotronics” Competition, and First Prize–2009 Concours Internationale de Bourges. Her pieces have been performed at ICMC, SEAMUS, Australasian Computer Music Conference, Logos Foundation, Musica-Scienza, Festival Futura, and elsewhere. Elainie's acousmatic music is available on Entre Espaces, produced by Empreintes DIGITales.

Mei-Fang Lin received the PhD in composition from the University of California at Berkeley where she studied with Edmund Campion and Edwin Dugger. Supported by a Frank Huntington Beebe Fund and a George Ladd Paris Prize, she lived in France from 2002-2005 while studying with composer Philippe Leroux and participating in the one-year computer music course “Cursus de Composition” at IRCAM in Paris. Lin received the Master's degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-2009. She was appointed Assistant Professor of Composition at the Texas Tech University in 2009. Lin's music has been performed throughout the US and abroad.

Chamber Concert (Iib)

Friday, February 1, 2013, 11:15 A.M.
Opperman Music Hall

Glass Blue Cleft

Max Giteck Duykers

- I. Glass
- II. Blue
- III. Cleft

Eppes Quartet

Vilma Lloja, violin; Alexandra Matloff, violin
Peter Dutilly, viola; Austin Bennett, cello

Dviraag

Asha Srinivasan

Chris Kuhns, flute; Justin Page, cello

Etude No. 1 “Lullaby”

Steven Snethkamp

Mitchell Giambalvo, piano

Fight or Flight

Roger Zare

Jared Starr, violin; Mitch Bonkowski, guitar

Cascade

Dorothy Hindman

Saxophone Orchestra

Jeff Brooks, soprano; Cole Belt and Emma Haley, soprano
Bryan McNamara and Galo Morales, alto
Scotty Phillips and Boyce Griffith, tenor
Greg Lauer and John Heilig, baritone; Eric Barreto-Maymi, bass

New Music Ensemble Concert (III)

Friday, February 1, 2013, 2:00 P.M.

Opperman Music Hall

VIM HyeKyung Lee

Chris Kuhns, flute; Jared Eastridge, clarinet
 Alexandra Matloff, violin; Jenny Lee Vaughn, violin
 Julia Kim, viola; Katie Beth Farrell, cello
 Eleanor LeClair, marimba; Tatiana Gorbunova, piano
 Tim Wiggins, conductor

Breathing Room Travis Alford

Kallie Rogers, flute; Lisa Perry, clarinet
 Vilma Lloja, violin; Julia Kim, viola; Daron Kirsch, cello
 Ben Fraley, percussion; Lawrence Quinnett, piano
 Matt Bishop, conductor

Missing Time Donald Hagar

- I. Snooze Button
- II. Nocturne
- III. I am Not a Clock

Sarah Jane Young, flute; Paul Petrucelli, clarinet
 Hui Lim, violin; Elizabeth Donovan, cello; Justin Landers, piano
 Ed Kawakami, conductor

Open Passage Hiroya Miura

Chris Kuhns, alto flute; Jia-Rong Gan, violin
 Daron Kirsch, cello; Chad Spears, piano
 Ed Kawakami, conductor

Town's Gonna Talk Eric Lindsay

Kallie Rogers, flute; Jennifer Tinberg, bass clarinet
 Bernie Vaughn, violin; Elizabeth Donovan, cello
 Cindy Willis and Tommy Dobbs, percussion; Krista Heslop, piano
 Alexandra Dee, conductor

including the ASCAP Foundation Rudolf Nissim Prize, the "2 Agosto" International Composition Prize, the ASCAP Raymond Hubbel Award, a MacDowell Fellowship, an Aaron Copland Award, and two Indiana University Dean's Prizes in Composition. Kennedy's music is available on the Ancalagon, Centaur, Azica, and Riax labels. His works are published by the Theodore Presser Company and G. Schirmer, Inc. He currently serves on the faculty at Washington University in St. Louis.

Kyle Kindred's works have been performed in the US, Canada, Japan, and Europe by the TAD Wind Symphony, Trio 335, the Washburn Symphony Orchestra, the US Navy Band, the US 323rd Army Band, the St. Louis Wind Symphony, the University of Michigan Concert Band, and the Indiana University of Pennsylvania Wind Ensemble at venues such as the 2012 College Band Directors National Association Southwest Region Conference, the 2009 North American Saxophone Alliance National Conference, the 2008 Society of Composers National Conference, and the 2003 World Saxophone Congress. Kindred co-wrote the score for the short animated film *Cough, Cold, and High Fever* with Kevin Schneider, which was featured at the 2007 Los Angeles Film Festival and which was also screened at live concerts and broadcast around the world as part of the Live Earth Concerts for a Climate in Crisis. Kindred enjoys writing for concert bands and wind ensembles and is a contributing author for GIA's *Composers on Composing for Band*, Vol. 4. Kindred holds master's and doctoral degrees in composition from the University of Texas at Austin.

Timothy Kramer's works have been performed widely throughout the world by major ensembles and orchestras, including such groups as the Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico), the Detroit Chamber Winds and Strings, and Luna Nova. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the American Guild of Organists, among others. His degrees are from Pacific Lutheran University and the University of Michigan, and he was a Fulbright Scholar to Germany. Originally from Washington State, he taught at Trinity University in San Antonio for 19 years, where he also founded CASA (the Composers Alliance of San Antonio). In July 2010 he began a post as Professor and Chair of the Music Department at Illinois College in Jacksonville, Illinois.

Composers Award; André Chevallion-Yvonne Bonnaud Composition Prize at the 8th International Piano Competition (Orleans, France); and Special Award from Yvar Mikhashoff Trust for New Music. Her music is available in print from Universal Edition, SCI Journal of Music Scores (Vol. 45) and on CD from Ablaze Records, Quartz Music, Ltd, Musiques & Recherches, and Centaur Records.

Jiří Kadeřábek (b. 1978) studied composition at the Academy of Performing Arts (Prague), the Royal Conservatoire in The Hague (Netherlands), and Columbia University (New York). His works have been commissioned and performed by orchestras such as the BBC Symphony Orchestra, Prague Philharmonia, Czech Radio Symphony Orchestra, Ostravská Banda and Berg Orchestra; ensembles including the New Juilliard Ensemble, Fourbythree, Sybarite5, Ensemble Calliopée, Fama Quartet; festivals such as the MoMA Summergarden, Prague Spring International Music Festival, Moving Sounds Festival, Music with a View, Ostrava days and Contempuls; and radio stations such as BBC, VPRO, CRO and others. He received prizes in the Shipley Arts Festival Composition Competition (2010), Antonín Dvořák Composition Competition (2010), Zenith Composers Competition (2009), International Cimbalom Festival Composition (2008), Czech Radio Composition Competition (2006) and others. In his work various compositional approaches are confronted; often principles or fragments of historical music as well as pop, rock and jazz are incorporated. He considers his pieces “as polygons with internal side mirrors that make it possible to look at each side again and again but always from a different perspective.”

Martin Kennedy received the Bachelor of Music degree in both Composition and Piano Performance as well as the Master of Music degree in Composition from Indiana University. He went on to earn a Doctor of Musical Arts at the Juilliard School, where he was a C.V. Starr Doctoral Fellow. His principal teachers in composition include Samuel Adler, Milton Babbitt, Claude Baker, David Dzubay, and Don Freund. Kennedy’s music has been performed internationally by numerous artists and ensembles, including the Royal Philharmonic Orchestra, Orchestra Teatro Comunale di Bologna, South Dakota Symphony Orchestra, American Composers Orchestra, Baton Rouge Symphony Orchestra, Bloomington Camerata, Haddonfield Symphony, and Tuscaloosa Symphony. He is the recipient of several prestigious prizes,

Chamber Concert (IV)

Friday, February 1, 2013, 8:00 P.M.
Opperman Music Hall

Cobalt Blue Peter Fischer

Patrick Meighan, alto saxophone; Deloise Lima, piano

Standard Deviation Justin Merritt

- I. Molto lento, misterioso
- II. Allegro possibile
- III. Serene
- IV. Allegro

Ben Sung, violin

Winter Aubade Daniel Crozier

Heidi Williams, piano

Trivial Pursuits Martin Kennedy

Ben Sung, violin; Joel Hastings, piano

—INTERMISSION—

Elegy Clifton Callender

Ben Sung, violin; David Kalhous, piano

Mistress of the Labyrinth Mei-Fang Lin

Mei-Fang Lin, piano

Wu Ji Zhou Long

Haiqiong Deng, zheng; Jamie Whitmarsh and Chris Floyd, percussion
David Kalhous, piano

Electro-Acoustic and Chamber Music Concert (V)*Advisory: This concert features profane language that some listeners may find offensive.*

Saturday, February 2, 2013, 2:00 P.M.

Opperman Music Hall

flut	Belma Bešlić-Gál
	Eva Amsler, flute
Red Plumes	John Gibson
	Greg Sauer, cello
Glyph Tropes	Patrick Long
	Patrick Long, percussion
Listening Beyond...	Elainie Lillios
Four Dreams	Dmitri Tymoczko
	Patrick Meighan, alto saxophone
	John Parks and Matt Filosa, percussion; Heidi Williams, piano
Omega Point	Mark Wingate
	EChO (Electronic Chamber Orchestra)
	Mark Wingate, executive director
	Ayşegül Giray, violin; Joshua Burel, violin
	Ashley Hagadorn, viola; Logan Castro, cello; Kevin Smith, bass
	Jon Overholt, EWI; Scotty Phillips, EWI
	Jamie Whitmarsh, percussion; Roderick Gorby, piano/keyboards
	Matthew Martin, sound engineer
	Ed Kawakami, conductor

Donald Hagar composes music that spans a wide range of genres and is described as fresh, rhythmically exciting, exhaustively inventive, imaginative and clear in formal design. Reviewers for the *Boston Globe* have called his music “intimate,” “finely structured” and “perky.” Hagar’s works have been performed by ALEA III, New York City Opera, International Contemporary Ensemble, and Sospiro Winds, as well as soloists Nancy Ogle, Geoffrey Burleson, and Beth Levin, among others. He received commissions from The Carlisle Project, Brooklyn Conservatory Chorale and the New Boston Chamber Symphony, as well as from numerous soloists. Hagar’s music is recorded on Capstone Records and published by Earnestly Music and Dorn Publications. He has received awards and grants from ASCAP (Young Composers Award), Off-Off Broadway Review, American Music Center, Meet the Composer, and the Bossak/Heilbrun Charitable Foundation. Hagar received the B.M. degree from Ithaca College, where he studied with Karel Husa and Justin Connolly (Ithaca College London Centre) and the MM from Boston University. Currently living in Brooklyn, NY, Hagar is a teacher in the New York City Public Schools.

Dorothy Hindman’s music is regularly commissioned and performed by top ensembles throughout the world, and has received international recognition. Hindman is Assistant Professor of Composition at the University of Miami, and was previously tenured at Birmingham-Southern College. In addition to performances and teaching, she actively promotes new music, hosts the Po Mo Radio Show featuring classical music written since 1980 on WVUM, 90.5 FM Coral Gables, and writes for *South Florida Classical Review* and the *Miami Herald*. Her music is available on the Living Artist, Vox Novus, Capstone, and ERM Media labels.

Vera Ivanova graduated from the Moscow Conservatory (Honours Diploma), Guildhall School of Music and Drama in London (MM with distinction), and the Eastman School of Music (PhD in Composition). Vera has served as Assistant Professor of Theory and Composition at the Setnor School of Music, Syracuse University and currently serves as Assistant Professor of Music in the College of Performing Arts at Chapman University. Her awards and recognitions include Honourable mention at the 28th Bourges Electro-Acoustic Competition; third Prize at the Eighth International Mozart Competition; First Prize in Category “A” at International Contest of Acousmatic Compositions *Métamorphoses* 2004 (Belgium); ASCAP Morton Gould Young

Peter Fischer is Associate Professor of Music at Texas Tech University where he teaches composition and theory. His works have been performed nationally and internationally. He was named the Grand Prize winner of the 2008 International Society of Bassists, Solo Division, for his Sonata for Contrabass and Piano. Dr. Fischer studied composition with Dinos Constantinides, Peter Hesterman, Mark Lee, Paul Haydn, and Jan Bach; electronic and computer music with Stephen David Beck; and piano with Cynthia Geyer, Mark Lee, and George Sanders. He completed the DMA in Music Composition at Louisiana State University and holds degrees in Music and English Literature from Illinois Benedictine College, as well as the Master's Degree in Music Composition from Eastern Illinois University.

John Gibson is Assistant Professor of Composition at the Indiana University Jacobs School of Music. His acoustic and electroacoustic music has been presented in the US, Canada, Europe, South America, Australia, and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, the Da Capo Chamber Players, the Seattle Symphony, the Music Today Ensemble, Speculum Musicae, and at the Tanglewood, Marlboro, and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival, the Brazilian Symposium on Computer Music, Keio University in Japan, the Third Practice Festival, the Florida Electroacoustic Music Festival, and many ICMC and SEAMUS conferences. Gibson holds a PhD in Music from Princeton University, where he studied with Milton Babbitt, Paul Lansky, and Steven Mackey. He has taught composition and computer music at the University of Virginia, Duke University, and the University of Louisville.

Moon Young HA is a composer from Seoul, South Korea, currently living and working in New York City. His music focuses on the combination of traditional instruments with electronics and video to affect relevant and meaningful experiences for diverse audiences. His works have been presented at festivals and concerts in Europe, Asia, and the Americas by ensembles such as Alarm Will Sound, Emyprean Ensemble, LOOS Ensemble, and Chatham Baroque, among others. He is founder, director and conductor of ensemble mise-en, and he is currently pursuing the PhD in Composition at New York University.

University Symphony & Wind Orchestras Concert (VI)

Saturday, February 2, 2013, 8:00 P.M.

Ruby Diamond Concert Hall

The River Jumped Over the Mountain	Andrew Davis
Ryan Scherber, conductor	
Panta Rhei	Ingrid Stölzel
Timothy Wiggins, conductor	
Variations on a Tango	Kyle Kindred
University Wind Orchestra	
Richard Clary, conductor	
—INTERMISSION—	
Party Favors	Timothy Kramer
Leaving White	Benjamin Taylor
Alexandra Dee, conductor	
Taigu Rhyme	Zhou Long
University Symphony Orchestra	
Alexander Jiménez, conductor	

UNIVERSITY WIND ORCHESTRA

Richard Clary, Music Director and Conductor

Piccolo

Erin Fleming

Flute

Nicole Riccardo*
Annie Teague
Jenna Taylor
Rachel Mentkow

Oboe/

English Horn

Casey Knowlton*
Christina Gavin**
Michael Keough

Bassoon/

Contrabassoon

Kelsey Weber*
Jonathan Casarow
Josh Price

E-Flat Clarinet

Jennifer Tinberg

Clarinet

Jared Eastridge*
Pei-Ting Lu*
Julia Atkins
Stacey Christofakis
Clare Gellene
Jennifer Barber
Kate Sutton
Daniel Rosman
Asher Carlson
Robert Durie

Bass Clarinet

Kate Medic

Contrabass Clarinet

Asher Carlson

Saxophone

Greg Lauer, soprano/alto
Bryan McNamara, alto
Scotty Phillips, tenor
Cole Belt, baritone

Trumpet

Joseph Nibley*
John Powlison*
Simon Bosch
Trey Burns
Kyle Mallari
Katherine Stephen
Tamara Vaughn

Horn

Jonathan Walton*
Joey Cafeo**
Matt Tavera
Jaron Kloap
Chip White

Trombone

Dunwoody Mirvil*
Omar Dejesus
Michael Harper

Bass Trombone

Erik Shinn

Tuba

Mackenzie Edgley*
Michael Casey

Percussion

Ben Fraley*
Tommy Dobbs
Matt Filosa
Sarah Gartin
Melinda Leoce
Connor Stevens
John Thomas

String Bass

Alex Horton

Piano/Keyboard

Eric Jenkins

Harp

Agnes Hall

* Principal

** Assistant Principal

John Eaton has been described as “the most interesting opera composer writing in America today.” (Andrew Porter, The London Financial Times) In the 1960s, Eaton did perhaps the first live performances on modern sound synthesizers. Among his best-known works are his operas. His latest grand opera is *King Lear*. In 1993 Eaton formed the Pocket Opera Players to present his operatic pieces for a small group in a new form. Of his last Pocket Opera (available as an Albany DVD), Anthony Tommasini wrote in the *New York Times* “...opera is a form of drama, and ‘*The Curious Case of Benjamin Button*’ kept me involved right through.” In 1990 he received the “genius” award from the MacArthur Foundation. He has received three Prix de Rome Grants, two Guggenheim Fellowships, and commissions from the Fromm and Koussevitsky Foundations and the Corporation for Public Broadcasting. His compositions are handled by Hal Leonard, G. Schirmer and the American Composers Alliance. They have been recorded on American Decca, Tournabout, C.R.I., Aguava, Albany, E.M.F. and A.U.V. records.

Timothy Dwight Edwards’ music has been presented at numerous concerts, festivals and conferences including the Society for Electroacoustic Music in Sweden, Stockholm, Sonic Impact at the Museum of Contemporary Art (Chicago), Eurofest Zupfmusik, Outside the Box festival at SIUC, the Florida Electroacoustic Music Festival, Spark Festival of Electronic Music and Art, the Society for Electro-Acoustic Music in the United States, and Electronic Music Midwest. His solo, choral, and chamber works combine rhythmic, avant-garde, jazz, and contrapuntal elements that cross boundaries between musical genres and styles. His music is recorded on the Naxos label. Formerly a teacher in the Audio Arts and Acoustics Department and Technology Fellow at Columbia College Chicago, he currently teaches music theory and computer music composition in the Music Department and directs C_LEns, Columbia’s laptop ensemble. He holds degrees from Amherst College (BA, magna cum laude), the University of Massachusetts (MM), and the University of Chicago (PhD), and has studied with Howard Sandroff, Ralph Shapey, Shulamit Ran, John Eaton, and briefly Andrew Imbrie.

Symphony Orchestra's commissioning competition for Florida Composers, ASCAP Special Awards annually since 1996, two nominations for awards from the American Academy of Arts and Letters, an ASCAP Foundation Morton Gould Young Composers Grant for his first opera, *The Reunion*, and first prize in the National Opera Association Chamber Opera competition for his second, *With Blood, With Ink*. Daniel currently serves as Professor of Theory and Composition at Rollins College.

Andrew Davis (b. 1986) is a composer and electric guitarist from Columbia, MD. He has written works for a wide range of ensembles including wind ensemble, chorus, chamber ensembles, and electronic media. Andrew draws inspiration from all sources, especially popular music where his first experiences in music began. His works have been performed by groups such as the Argento Ensemble, the Yale Concert Band, the Yale Percussion Ensemble, the JACK Quartet, the University of Texas Wind Ensemble, the Axiom Saxophone Quartet, the Yale Chamber singers, the University of Texas New Music Ensemble, the Skyros Quartet, and counter)induction. He holds a Bachelor's degree in Music from Yale University where he studied with Kathryn Alexander and Michael Klingbeil (2009). Currently, Andrew is pursuing a Master's degree at the University of Texas at Austin, studying under Donald Grantham, Dan Welcher, Russell Pinkston, and Yevgeniy Sharlat.

Max Giteck Duykers is a composer whose works are dedicated to unusual beauty. His numerous commissions and premieres include the experimental chamber opera *Apricots of Andujar* by the Jerome Foundation, to be premiered in 2014 with Earplay and Fear No Music. Duykers is the composer-in-residence with Iron Works on the Edge, which recently commissioned him for an evening-length concert of new music for dance featuring Esther Noh on violin and original, processed string quartet samples of her group, Praxis. The piece was premiered at Stony Brook University in November 2012. His *Glass Blue Cleft* was released by the Escher String Quartet on Bridge Records in 2010. This piece and several others have been featured at music festivals throughout the U.S. and abroad, including the Seattle Chamber Players' Icebreaker IV, curated by *The New Yorker's* Alex Ross. Duykers received the PhD from Stony Brook University, where he studied with Sheila Silver.

UNIVERSITY SYMPHONY ORCHESTRA

Alexander Jiménez, Music Director and Conductor

Violin 1

Alexandra Matloff†
Jenny Lee Vaughn
Jia Rong Gan
Tania Moldovan
Wilma Lloja
Sarah Klevorn
Bernie Vaughn
Ayşegül Giray
Javier Escalera
Jared Starr
Josh Burel

Violin 2

Taylor Mitz*
Bailey Salinero
Julia Grissett
Richard Tompkins
Kennan Ellis
Jamiel Arth
Brianna Rhodes
Maria Greco
Kyle Tesalona
Elana Schaer

Viola

Oana Potur*
Peter Dutilly
Julia Kim
Laurie Rominger
Laurel Yu
Elyse Delabakis
Nicole Gregulak

Cello

Katie Beth Farrell*
Jinny Park
Justin Page
Elizabeth Donovan
Austin Bennett
Marcos Vives
Daron Kirsch
Logan Castro
Julia Ting
Nowell Gatica
Alex Shor

Bass

Kevin Smith*
Sophia Scarano
Cindy Howng
Emmaleigh Carr
Tyson Martin
Jean Paul Aller

Flute

Kallie Rogers*
Chris Kuhns*
Allison Watkins
Ingrid Scott
Jolene Harju, piccolo

Oboe

Casey Knowlton*
Rachel Maczko*
Breana Gilcher
Maria Vaccaro

English Horn

Rachel Maczko

Clarinet

Jeff Brooks*
Lisa Kachouee*
Larkin Sanders
Patricia Crispino
Sara Eastwood

Bass Clarinet

Sara Eastwood

Bassoon

Kelsey Weber*
Adam Drake*
Shaye Bowman
Josh Price

Horn

Beckie Chambers
Jaron Kloap
Jonathan Walton
Chip White

Trumpet

Simon Bosch
Joe Nibley
John Powlison

Trombone

Dunwoody Mirvil*
David Julian

Bass Trombone

Brian Jennings

Tuba

Michael Casey

Timpani/Percussion

Daniel Bueno*
Chris Floyd
Connor Stevens
John Thomas
Cindy Willis

Harp

Tula Ruggiero

Piano/Celesta

Cody Martin

† Concertmaster
* Principal

Zhou Long



Zhou Long is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Deeply grounded in the entire spectrum of his Chinese heritage, including folk, philosophical, and spiritual ideals, he is a pioneer in transferring the idiomatic sounds and techniques of ancient Chinese musical traditions to modern Western instruments and ensembles. His creative vision has resulted in a new music that stretches Western instruments eastward and Chinese instruments westward, achieving an exciting and fertile common ground. In 2011 Zhou Long was awarded the Pulitzer Prize in Music for his first opera, *Madame White Snake*. In their citation the jurors described the work as “a deeply expressive opera that draws on a Chinese folk tale to blend the musical traditions of the East and the West.” Zhou Long is currently Distinguished Professor of Music at the University of Missouri-Kansas City Conservatory of Music and Dance.

Zhou Long was born into an artistic family and began piano lessons at an early age. During the Cultural Revolution, he was sent to a rural state farm, where the bleak landscape with roaring winds and ferocious wild fires made a profound and lasting impression. He resumed his musical training in 1973, studying composition, music theory, and conducting, as well as Chinese traditional music. In 1977, he enrolled in the first composition class at the reopened Central Conservatory of Music in Beijing. Following graduation in 1983, he was appointed composer-in-residence with the National Broadcasting Symphony Orchestra of China. Zhou Long travelled to the United States in 1985 under a fellowship to attend Columbia University, where he studied with Chou Wen-Chung, Mario Davidovsky, and George Edwards, receiving a Doctor of Musical Arts degree in 1993. After more than a decade as music director of Music From China in New York City, he

Belma Beslic-Gál (b. 1978) is a composer, artist, and pianist of Slovenian/Bosnian descent living in Vienna and Salzburg (Austria). Her studies in piano began with Planinka Jurisic-Atic in Tuzla, and continued with Gerlinde Otto and Lazar Berman at the Liszt School of Music, Weimar (1996-2001). Belma currently studies composition and music theory at the University of Arts in Graz (2003-present, a. o. with Bernhard Lang, and Klaus Lang), and has participated in masterclasses with Brian Ferneyhough, Rebecca Saunders, Raphael Cendo, German Toro Perez, Wolfgang Rihm (Darmstadt and Munich). Belma is Co-Curator of the shut up and listen! festival in Vienna. The focus of her artistic reflection is time. Further issues include cultural challenges of postwar/transitional societies, nihilism, futurism and manipulations of temporal perception in (intermedia) music constellations.

Christopher Chandler is a composer of acoustic and electroacoustic music currently studying at the Eastman School of Music. His music has been performed by eighth blackbird, Ensemble Interface, cellist Madeleine Shapiro, and the Cleveland Chamber Symphony. Recent performances include June in Buffalo, the American Conservatory in Fontainebleau, the Ball State University New Music Festival, the New York City Electroacoustic Music Festival, and the SEAMUS 2011 and 2012 Conferences. His music has been honored with awards including second prize in the 2012 ASCAP/SEAMUS Student Commission Competition, winner of the American Modern Ensemble’s Fifth Annual Composition Competition, and the Nadia Boulanger Prix de Composition from the American Conservatory in Fontainebleau, France. Christopher is currently a PhD candidate in composition studying with Robert Morris and a teaching assistant for the Eastman Computer Music Center working with Allan Schindler. He received the BA in Music Composition and Theory from the University of Richmond and the MM in Music Composition from Bowling Green State University.

Works by **Daniel Crozier** have been recorded or performed by the Seattle Symphony Orchestra, the New York City Opera, the Jacksonville Symphony Orchestra, the Bach Festival Society of Winter Park, Songfest 2004, and saxophonist Branford Marsalis with the Walden Chamber Players. They have been recorded for release on the Albany, ACA Digital, PARMA, and MARK labels. His awards include a fellowship from the State of Florida’s Division of Cultural Affairs (2007), first prize in Fresh Ink 2004, the Jacksonville

Participating Composers

Travis Alford (b. 1983) is a composer and trumpet player living in the Boston area. His compositions have been widely performed at venues including the June in Buffalo Festival, the Composers Conference at Wellesley College, New Music on the Point, Symphony Space (NY), the Auditorium Sede Museale di Santa Caterina (Treviso, Italy), and the International Trumpet Seminar (Kalavrita, Greece), by groups including the Meridian Arts Ensemble, Talujon Percussion Group, Wild Rumpus New Music, the East Coast Contemporary Ensemble, L'Arsenale, and members of the JACK Quartet and the New York New Music Ensemble. Alford has also received awards and grants from the League of Composers/ISCM, ASCAP, the Atlantic Center for the Arts, the American Composers Alliance, and the Brandeis Office of the Arts. Travis is currently Adjunct Faculty at Gordon College and an Affiliated Artist at MIT. He holds degrees in theory and composition from the New England Conservatory and East Carolina University, and is currently a doctoral fellow at Brandeis University.

Neil Anderson-Himmelspach (b. 1976) is Assistant Professor of Music Theory and Composition Harford Community College in Bel Air, Maryland. He received the Bachelor of Music in Composition from Pacific Lutheran University (1999), the Master in Music Composition from Central Michigan University (2006), and the Doctor of Music degree in Composition from Florida State University (2009). Neil's mentors have included David Gillingham, José Luis-Maúrtua, Ladislav Kubík, and Mark Wingate. His composition for solo alto saxophone, *Vanguard*, was a featured piece at the 2006 World Saxophone Congress, and in 2007, his *Symphony No. 1* was performed at the Southwest Regional College Band Directors Association conference in Kansas City. His published works include *Salvador Dreams*, *Vanguard*, *McHenry's Anacreontic Song*, and *Symphony No. 1*. Most recently, Neil was awarded the 2011 Maryland State Arts Council Individual Artist Award for Classical Music Composition.

received ASCAP's Adventurous Programming Award in 1999, and its Concert Music Award in 2011.

His awards include 2003 Academy Award in Music from the American Academy of Arts and Letters, Masterprize and the CalArts/Alpert Award, and winning the Barlow International Competition, with a performance by the Los Angeles Philharmonic. He has been two-time recipient of commissions from the Koussevitzky Music Foundation in the Library of Congress, the Fromm Music Foundation at Harvard, Meet the Composer, Chamber Music America, and the New York State Council on the Arts. He has received fellowships from the American Academy of Arts and Letters, the National Endowment for the Arts, the Guggenheim and Rockefeller Foundations, in addition to recording grants from the Cary Trust and the Copland Fund for Music.

Among the ensembles commissioning works from him are the Bavarian Radio, BBC, Kansas City, Honolulu, California Pacific and Singapore Symphonies; the Brooklyn, Tokyo, China Philharmonics, the New Music Consort, the Pittsburgh New Music Ensemble, the Kronos, Shanghai, Ciompi, and Chester string quartets, Ensemble Modern-Frankfurt, the Post-Classical Ensemble, PRISM Saxophone Quartet, New York New Music Ensemble, the Chanticleer, Opera Boston, Beijing Music Festival, and musicians Yo-Yo Ma, Lan Shui, Long Yu and Leonard Slatkin.

Zhou's works have been recorded on Warner, BIS, EMI, CRI, Teldec (1999 Grammy Award), Cala, Delos, Sony, Avant, Telarc and China Record. Zhou Long is published exclusively by Oxford University Press.

FSU College of Music Composition Faculty

Clifton Callender is currently Associate Professor of Composition at Florida State University, where he teaches composition, music theory, and serves as Artistic Director of the FSU New Music Ensemble. His solo piano works *Patty, My Dear* and *Point and Line to Plane* are recorded by Jeri-Mae Astolfi (Capstone) and Jeffrey Jacob (forthcoming). Recent commissions include *Hungarian Jazz*, invited work for the 2010 Bridges Conference on the Arts and Mathematics, *gegenschein*, for Piotr Szewczyk's Violin Futura project, *Reasons to Learn to Sing*, for the 50th Anniversary of the College Music Society, and *Metamorphoses II*, for the Florida State Music Teachers Association. His music has been recognized by and performed at the Spark Festival, Forecast Music, Composers Inc., the Florida Electroacoustic Music Festival at the University of Florida, the American Composers Orchestra, the International Festival of Electroacoustic Music "Primavera en La Habana," NACUSA Young Composers Competition, the Northern Arizona University Centennial Composition, the Composers Conference at Wellesley College, the Ernest Bloch Music Festival, and the ppIANISSIMO festival in Bulgaria.

Callender received the PhD in composition from the University of Chicago as a Whiting Fellow, where he studied with Shulamit Ran, Marta Ptaszynska, and Andrew Imbrie. Also active in music theory, his research has been published in *Science*, *Perspectives of New Music*, *Journal of Music Theory*, *Music Theory Online*, and *Intégral*.

Ladislav Kubík was born in Prague, Czechoslovakia, in 1946. He studied composition and music theory at the Prague Academy of Music, receiving his Master's degree in 1970 and DM equivalent in 1980. His compositional career has achieved prominence through fifteen international and national awards which include distinction at the International Rostrum of Composers UNESCO in Paris for *Lament of a Warrior's Wife* and *Concerto No. 1 for Piano and Orchestra*; the Intervision Prize for the television ballet *Song of Man*; First Prize in the International Franz Kafka Composition Competition for *Der Weg*; First Prize in the U.S. NACWPI Composition Contest for *Two Episodes for*

Bass Clarinet, Piano, and Percussion; Second Prize in the World Music Contest, Kerkrade, Netherlands, for *Symphony for Winds and Percussion*; and Second Prize in the New England Chamber Music Competition in Boston for *Angels and Airplanes*. Twice he was awarded the Florida Arts Council Individual Artist Fellowship.

With the support of The Florida State University, he sponsors his own contest, The Ladislav Kubík International Prize in Composition, which since 1995 has rapidly developed as one of the major composition contests worldwide, attracting young composers from more than 30 countries. Since 1994, he also has been President of the Czech-American Summer Music Institute and Artistic Director and lecturer of the yearly CASMI International Summer Program in Composition in Prague, Czech Republic. Prior to joining the FSU faculty he taught at both the Prague Conservatory and Charles University of Prague, and the University of South Florida in Tampa. He also worked for Czechoslovak Radio and the Association of Czech Composers and Concert Artists. At FSU he serves as a committee member of the Biennial Festival of New Music.

Mark Wingate is a composer on the faculty of the College of Music at The Florida State University where he serves as Associate Professor of Composition and Director of Electroacoustic Music. Wingate came to FSU after co-founding and directing the Electronic Arts Studio at Istanbul Technical University in Turkey. He holds a DMA from the University of Texas, during which time he composed electronic music at EMS studios in Stockholm as a Fulbright Scholar to Sweden. A subsequent travel grant from the National Endowment for the Arts allowed him to write theater music in Caracas, Venezuela.

Wingate has been the recipient of numerous awards, including the Rome Prize, a Guggenheim Fellowship, and a National Endowment for the Arts Composer Fellowship. His electroacoustic works have received international acclaim at new music festivals such as the International Society for Contemporary Music's World Music Days (Copenhagen and London), the Autumn International Festival of Contemporary Music (Warsaw), le Festival Rien à Voir (Montreal), the Acousmatic Experience (Amsterdam), the Pierre Schaeffer Concert de Bruits (Perugia), and many others. Wingate's compositions have garnered prizes and honors from international juried competitions such as the Stockholm Electronic Arts Award, the Prix de la Musique Electroacoustique Caractère (Bourges, France), a Prix Ars Electronica Honorable Mention (Austria), and others.